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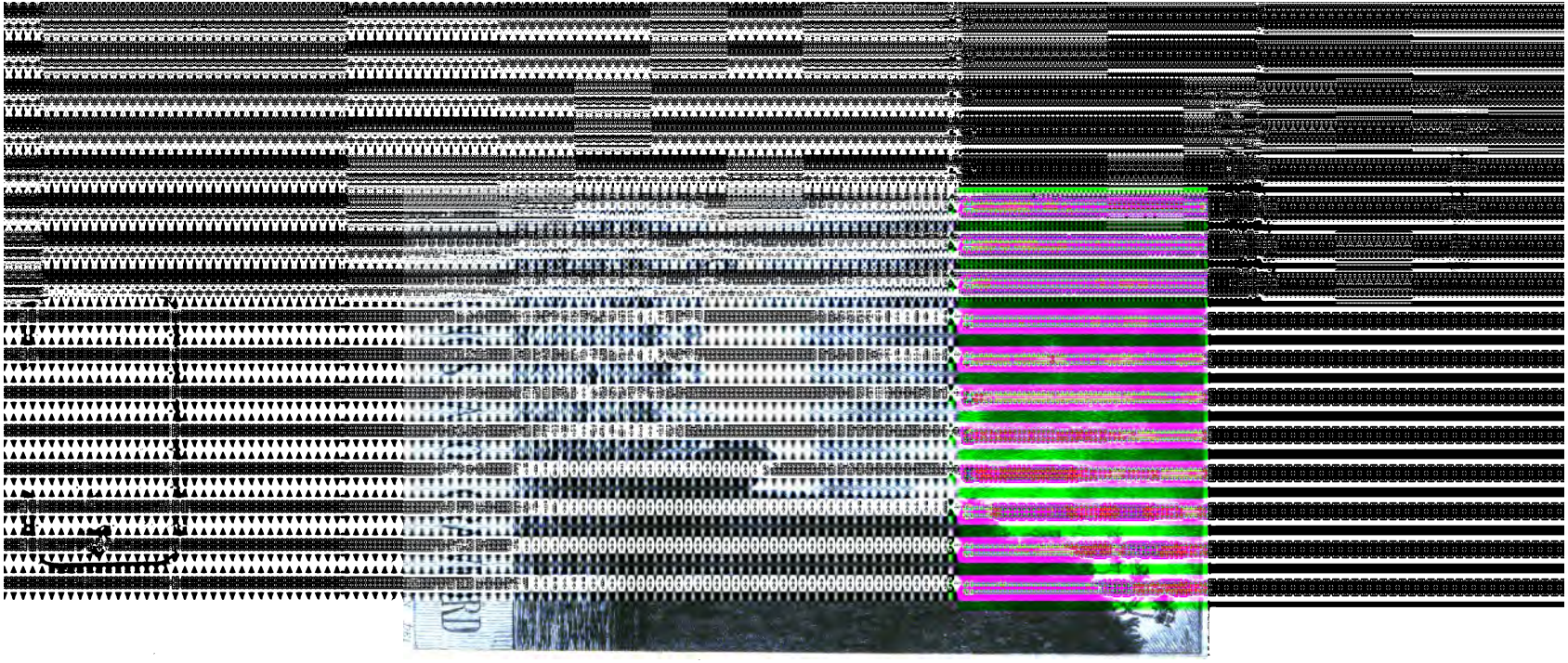

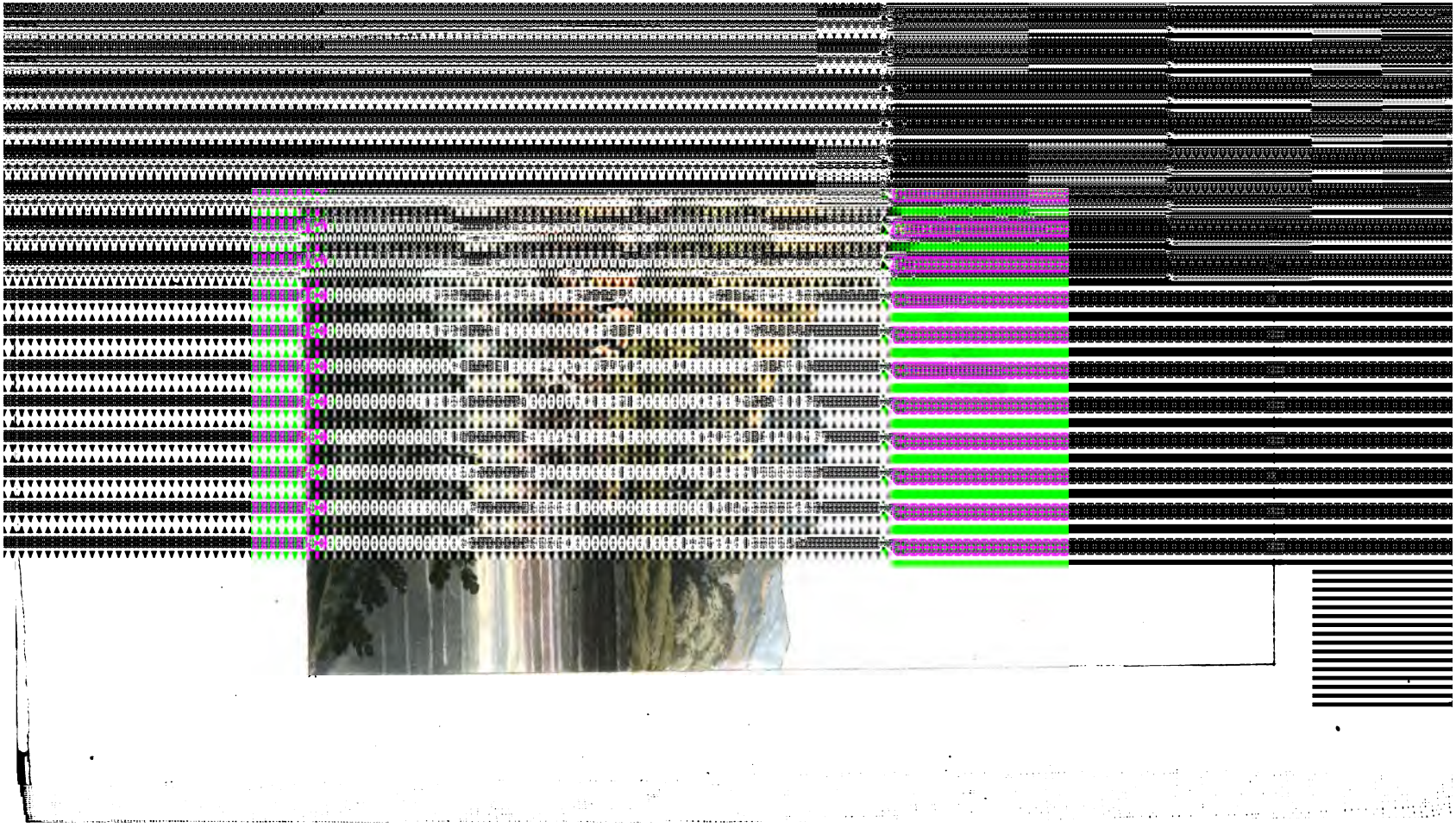

CAMERA;

OR, ART OF

DRAWING IN WATER COLOURS;

WITH INSTRUCTIONS FOR

Sketching from Nature:

COMPRISING

THE WHOLE PROCESS OF WATER-COLOURED DRAWING,

FAMILIARLY EXEMPLIFIED IN

DRAWING, SHADOWING, AND TINTING

A COMPLETE LANDSCAPE,

In all its progressive Stages:

AND DIRECTIONS FOR COMPOUNDING AND USING COLOURS,
SEPIA, INDIAN INK, BISTER, &c.

BY J. HASSELL.

LONDON:

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1823.

BRARY

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INTRODUCTION.

THE works on Water-coloured Drawing that have hitherto been laid before the public, are usually complained of, for the want of introductory assistance, to lead the Pupil into a progressive study of managing and completing a drawing by himself; thus making him perpetually dependant on his Preceptor, to elicit every trifling obstacle that presents itself. To obviate this inconvenience, the Author, some years since, introduced to general notice, a Treatise on the Art of Sketching from Nature, and Painting in Water Colours; which received the most unequivocal approbation by passing through several editions.

The SPECULUM, the title of the work alluded to, qualified the young Artist to become his own Tutor, inducting him progressively through every mystery of the profession, commencing with a simple sketch from nature, to a highly finished landscape, either in Sepia, Neutral Tint, or Colours.

The CAMERA is an improvement upon that Treatise, with every fresh material for practical study, developing to the youth or adults of either sex, an easy and pleasant method of instructing themselves. All that is superfluous or difficult, is particularly avoided, taking simplicity as the surest guide to perfection: ambiguity is studiously guarded against, giving a clear unsophisticated

explanation of the most trivial part of the arts The mixing and compounding of Colours, we have endeavoured to make comprehensible to the juvenile mind;—to those of a more advanced period of life, there can be little doubt of success, if a due attention is paid in the perusal of the Treatise. Trusting we have been sufficiently explicit from the smallest minutiæ, to every incident which presents itself, we can, with confidence, anticipate the success of our youthful Amateurs' studies, if they unite a moderate practice to industry and perseverance.

What a pleasing assemblage of renewed ideas present themselves, on reviewing our sketch books: the bold and majestic forms of mountain scenery, —the valleys and rivers beneath them ; at either extremity of which, perhaps, the mouldering castle commanded our veneration for antiquity, or the secluded abbey our reverence: again emerging from these recluse haunts, into towering woods, where from transient to expansive views of lake scenery, we have been enraptured and delineated ; here taking shelter from the noon-day's sultry sun, and idly rolling over the green sward, we have loitered to enjoy the surrounding prospect. Every part of nature possesses charms for the attentive Artist,—the rugged heath, the streamlet's course, or the bleak rocky sheep-walk, have alike their beauties, and are but to be seen and traversed to be admired.

August 1, 1823.

ART OF DRAWING,

&c.

DRAWING from simple subjects will be found the easiest and best practical method of inducting ourselves into the art of copying nature; observing a rigid adherence to proportion, which may be considered a primary object in painting, and is a rule so easily obtained, that very little practice will give a facility of representing objects as they appear to the eye. In a first essay of sketching from nature, it will always be necessary to introduce before the sight some prominent object, neither too close, nor too distant from your position: all objects beyond this mark will appear to diminish as they recede from the eye, while those which are nearer will of course enlarge.

Where a strict adherence to the rigid rules of perspective must be enforced, necessity will oblige you to form your proportions from the object nearest the sight. This rule may also be followed whenever your foregrounds constitute the principal subject; in which case all other parts may be considered as auxiliaries only, collectively forming a component whole. The reason I recommend fixing on some particular object from which to draw and take proportion, is for the sake of avoiding any thing that may appear stiff and pedantic. In this however, the pupil must consult his own fancy, regulated by a discriminating judgment; scarcely any two artists adopting exactly the same method.

Although in a first attempt, a young artist must attend to the leading rule in perspective; which directs that the angle of all objects above the horizontal line must fall to the point of sight, and

those parts which are beneath that line should rise accordingly to the same point of sight; and the horizontal line ought to occupy about one-third of the height of the drawing. By conforming to this easy rule in a first essay to sketch from nature, a simplicity and grace will be found in the studies of a beginner.

To illustrate the idea, I have annexed an outline plate. Upon this occasion I beg to observe, that it is by no means my opinion that the simple mode here represented, is alone all that is necessary as a knowledge of perspective: on the contrary, as the artist advances in his studies, a close investigation of the science will be absolutely required. Simplicity, as I have before observed, is a rule I wish to inculcate, by observing which, in a beginning, perfection will be easier attained, than by perplexing the youthful mind with expatiating upon the difficulties and abstruseness of the art. Theory must at all times give way to practice: no small degree of attention is nevertheless necessary to attain perfection; and, as a primary recommendation to obtain the highest point of elevation to which it may be carried, I would strongly recommend industry: by this clue the labyrinth will be easily explored, and perfection, its hidden treasure, ultimately attained.

Youth frequently doubt their abilities, and it is often asserted by beginners, "I cannot do such a thing—I do not know how to set about it."—This diffidence may as easily be answered, by begging the question 'Have you ever made the attempt?' Then to convince you how possible it is to err, and that unconsciously, I will prove this a negative.

Be pleased to measure one-third the height of your drawing on each side, and make a dot with your pencil at the respective points: after which, draw a line from the right to the left side, directly through the drawing; this is called the horizontal line. Now introduce the nearest and highest angle of the cottage, which is exactly two-thirds

above the horizontal line, and one-third below it, and measures exactly two inches and a half from the top of the ivy to the ground: be particular in placing it at the proper distance from the margin on the left, leaving a sufficient space for the tree, rocks, and shrubs, which occupy that corner of the drawing. I have made the cottage to stand upon an angle, with the right side of the gable-end corner nearest to the eye; so that all the lines appear to recede, verging from every angle to one focus, viz. the point of sight.

From the top of the cottage, the perspective line will naturally traverse downwards to the point of sight, whilst the lower line, from the bottom of the cottage, is seen rising to the same termination; the chimney and the ends of the thatch and tiling follow the direction of the uppermost line.

At the further end of the cottage, introduce the shrubs and the fir tree that tops them, and then draw in the masses of rock below the projection of the cottage: our subject now assumes a natural appearance, for although a cottage, with a small mass of foliage and a few fragments of rock, form the total of a simple subject, the fertility of the mind may nevertheless make it interesting.

Now break your thatch with touches to resemble ivy, moss, and tiling, and the weeds that will grow on it after a lapse of time: introduce the binders and stakes; their irregularity will give a picturesque effect.

Now we attain a variety in form: let us proceed to the front of the cottage; mark in lightly the windows and their framework. You see some beams that cross the plaster-work: as they vary the external part of a cottage, be so good as to introduce them. The contrast also between the bricks and the rough-cast is always to be courted, and if tastefully managed, will create an interest.

Observe the group of hollyhocks and flowering plants that grow up the sides of the cottage:

slightly mark these, and give the luxuriant redundancy of the shrubs with the same fantastic forms which they exhibit: the pent over the door, adds a pleasant relief to what would otherwise appear stiff; a hatch is often used instead of a door, and has a good effect: the mill-stone placed at the threshold, with baskets and the humble utensils of a cottage, may be delineated with a pictorial effect.

Now introduce the rocks, shrubs and ash tree, which occupy the space between the cottage and left hand margin, and constitute the materials, with the road and bank, for the foreground: let the tree be pencilled loose, and give as much playfulness as possible to the branches and their ramifications: to the rocks give a squareness, and mark the inflections with precision: the moss and grass that run over the lower rocks that adjoin the road, must be characterized by their protuberances, swelling over the earth in convex forms: in the immediate foreground grassy projections fill up the opposite side of the road.

The mass of wood upon a gentle rise forms the first distance, and is the next object to be drawn in; the high hills and their rocks and verdure at the back of the cottage, are to be marked in, rather fainter, than the foreground objects: attend closely to the forms and variations of the lines of the mountains and hills that make up the other parts of the distance: to these minutiæ pay a particular attention; they give the feature of every country, and in a picture, remind the artist of places he has often dwelt upon with enthusiasm. The lakes in Cumberland and Westmorland, and the scenery of Wales, are peculiarly characteristic, and immediately recognised, from the form of their hills, by any artist who has visited those parts.

Who can mistake Saddleback, Skiddaw, Snowden, Ben Lomond, Cader Idris, or Plinlimmon? Their peculiar lines are ever distinguishable, and will stamp a character to any landscape, though

the component parts of your view are not an absolute portrait of the place. The pencil of Mr. De Loutherbourg courted these prominent beauties, and omitted only what was regular, stiff, and unpicturesque: his excellence was conspicuous in combining every thing that could add, either to the interest or beauty of the scene he pourtrayed; his admirable choice of nature may have been equalled, but rarely excelled. My late unfortunate friend, Mr. Morland, had altogether another manner: his guide indeed was nature, but he would rarely submit to copy the whole of any scene before him; he conceived the most correct ideas of the simple and the rural, but would admit of no shackle: from this circumstance he could scarcely be said to have painted any particular spot. Except the scenery at the back of the Isle of Wight, I can hardly charge my memory with any accurate view he ever did: like the bee, he culled from every sweet, and made nature alone his art.

Episode may always be allowed, when we can by comparison, lead to truth and accessable means of attaining perfection.

To return to the sketch before you. Observe the lower line of the first distance that terminates both the land and the water; it lies a little below the point of sight on the horizontal line. I would on most occasions recommend the beginner to alter his position, until he can bring the horizontal line to pass through the lowest part, or the foot of the distant mountains, bounding the horizon; it has more elegance than lying on or beneath the water line of the distance: to prove beauty by analogy, it is perhaps as well on some occasions to notice what constitutes impropriety, and then contrast the same with what is considered perfection; and the discerning mind will not hesitate to chuse accordingly.

In foregrounds it is possible to be a voluptuary, the abundance of materials and their diversity

enable the artist to enrich his picture luxuriantly. Now comes the test, the touch-stone of taste; profusion offers itself, and to embrace the choicest assemblages of matter, and introduce the same consistently without confusion, requires perhaps experience. In some foregrounds loose fragments of fractured rocks, with bramble boughs, laying negligently over their summits, and wantonly bursting through their apertures, have a bold and rough effect; or imagine loose delse and tangle weeds, creeping amidst ivy over their summits and surfaces, with a small space of water beneath them, reaching to the very front of the picture, alternately protruding itself on the land; and *vice versa,* the earth occasionally immerging into the water, with scattered fragments of rocks of various heights, appearing above its surface.

I would also recommend a few of these dislocated rocks to be strewed as carelessly as possible about the road, carefully avoiding any thing of stiffness, that in a loose wild scene might disgust the eye of refined taste. It is not sufficient to introduce all that constitutes the picturesque, but cautiously to avoid incongruities and disgusting objects; one blemish of this description would ruin the most enchanting composition, or destroy the humblest rural scene that simplicity can suggest;—with the rural, blend the romantic, and your subject will invariably please.

Nature presents innumerable scenes that answer the artist's purpose: yes, and she often groups the whole assemblage of her work by the aid of light and shadow, so as to leave a finished picture; but this is rarely to be expected; a student must pursue his researches with avidity, for of such reserved materials is nature composed, that every advantage must be taken of partial effects of light and shade, without which very few general compositions of landscape will please the eye; transient effects must be sought after, and are rarely

found but by the industry of the votaries of genius and enthusiasm.

Observe the uncertain forms of most rugged materials, their combination is desirable: note the alternate relief of verdure and of earth between the masses of rocks; the fanciful and bright disposition of the herbage on one part, relieves and enlivens the other and more sober tints. Neither would I have you neglect the minuter appurtenances that embellish the cottager's habitation—they are the effects of chance, or perhaps placed there from necessity. I allude to those articles that generally surround a cottage—hen-coops, tubs, baskets, pans, and pails, besides various culinary concerns, that are generally thrust out of doors when used, and remain stationary until again wanted and called into use. All these accidental incidents, as painters technically term them, are highly picturesque, and give a relief to the landscape as well as a finish.

The man on the white horse is introduced for the sake of toning the whole landscape, and forms with the lights on the water, in the foreground, a broad and bright mass, which first meets the eye and throws the whole landscape into proper keeping;—the indifferent eye would scarcely notice the unity that is exhibited among a variety of objects, were it not from opposing characteristics.

These broad lights have the effect of enlivening the picture, and remind me of those beautiful scenes in Wales, where a white building, bursting upon the sight from an immense amphitheatre of hills and woods, relieves without lessening the grandeur of the scene.

In my tour of the Isle of Wight, I have noticed these effects, particularly at the back of the Island, where the fisherman's cottage, or the peasant's hut, have beauties that speak for themselves on being viewed. Here the combination of rock, wood and water, which are the materials for a

landscape, may be found at once, in the highest perfection and in the most luxuriant variety: it is a spot calculated for pleasure, retirement, and study; free from the busy hum of a crowded metropolis—a scene, commanding all that the warmest imagination can desire, and a place, that you may reach in twelve hours.

I believe you have now before you ocular demonstration, that powers are to be brought into action by inclination: our faculties want but exertion to prove their existence; and believe me where the main spring is industry, perseverance and attention will surmount every difficulty.

SIMPLICITY.

All accompaniments to landscape painting, as well as the subject you intend to represent, should partake of simplicity, by which I mean, a natural, easy, unaffected representation, giving to every thing we pourtray the garb of nature, which admits of no prescription.

The same plain unornamented dress should accompany your figures; the wild Irish peasant is, in a picturesque light the very acme of perfection: it is the same with the Welch peasantry; their habiliments, as loose and tattered as the mountains they dwell upon, give a consonant and appropriate representation in a picture; their unconstrained gait has a simplicity ever to be courted. These subjects, as well as the highland peasantry, have been pourtrayed by Mr. Christal in a very superior manner, and exhibited for two seasons at the water colour exhibition of tinted drawings.

Cattle, rude and unfettered with harness, correspond with the different vehicles they draw after them: the sledge, the low three wheeled cart, the car, and the waggon, are alike picturesque, as also are the pack-saddle and panniers, on the horse, mule, or ass.

In representing the various trees of the forest, a due attention is to be paid to the playfulness of their foliage; they must apparently give to the gale, and bend gracefully; "the unwedgable and knotted oak" must sweep and wave from the breeze that chequers it.

Figures, the accompaniment of landscape, as I have before observed, are to be selected for their simplicity. The village maiden, loosely attired, performing her domestic duties, is always a sketch for the artist: scarcely any of her employments but will admit of a subject; milking, nursing, washing, by or in the brook; as a gleaner, a woodbinder, reaper, or a haymaker; each has a character well adapted for landscape ornament. The avocations of the rustic are alike suitable for enlivening rural scenery; ploughing, sowing, reaping, mowing, carting, pitching, threshing, fishing, shooting, coursing, have all the respective advantages of embellishing the picturesque and the rural.

I conceive it perfectly consistent with the object of this little Treatise to take a partial retrospective view of the arts, merely to prove that time will mature the judgment, while emulation helps us on the road to perfection. So thoroughly convinced were the ancients of the necessity of selecting only the excellencies of nature for their composition, that the performances of the first-rate artists among the ancients, were made up in this manner.

Zeuxis is said to have chosen for his pattern of beauty, from five of the most elegant virgins of his time, that he might unite the perfections and graces of the whole into his masterpiece. Perfection is not the lot of mortals in a mental or corporeal sense; and the ancients, aware of the circumstance, wisely sought for the *ne plus ultra*, by combining all that was excellent from the various parts that nature presented to them; by this means it is, that many statues far exceed the life.

Who can view the interesting and lovely figure

of the Venus de Medicis, and believe that so much perfection was ever possessed by one mortal?—It is more than probable that this figure, according to the plan of Zeuxis, is a combination of beauties collected from a plurality of the sex. Ovid appears to justify my conclusion, when he affirms that Pygmalion carved the snow-white image of ivory with such exquisite effect, that it was altogether impossible such a paragon of female excellence should ever have existed.

My next recommendation is *emulation*: without this laudable spur I cannot congratulate myself on any considerable advancement you will ever be likely to make in the arts.

I think it was Scipo Africanus who observed that every magnanimous spirit ought to emulate the first characters of the day, and endeavour to rival the past: this I allow is very broad reasoning, but as a stimulus by no means to be objected to.

Emulation is the proof of a great mind, whereby our imitation is provoked by envy and admiration; from either cause they lead as it were imperceptibly to perfection. Thus emulation and confidence, aided by simplicity and taste, will ever produce works worthy of applause; and how substantially repaid is that artist who arrives at the goal, from his prescience that by industry he shall attain his object.

DIRECTIONS FOR MIXING OF COLOURS.

NEUTRAL COLOURS.

1st. A COLD Neutral Colour is compounded of Lake, Indigo, and Lampblack.

2d. A WARM Neutral Colour, for Clouds and Distances.—Indigo, Indian Red, and Roman Ochre. These Colours must be so mixed together as to become doubtful, in possessing no absolute predominancy of either Colour.

3d. Neutral Colours.——Indigo and Light Red only.—Indigo and Indian Red only.

PRIMITIVE COLOURS.

Reds. Blues. Yellows.

ORIGINAL COLOURS FOR LANDSCAPE TINTING.

Yellow Ochre	Lake or Carmine	Sap Green
Roman Ochre	Indian Red	Burnt Umber
Gamboge	Venetian Red	Bister
Brown Pink	Antwerp Blue	Vandyke Brown
Burnt Terra Sienna	Indigo	Lampblack
Light Red	Prussian Blue	Sepia

COMPOUND COLOURS.

Sunny Tints.

Yellow Ochre and Light Red.—Roman Ochre and Lake.—Gamboge and Lake.—Gamboge and Light Red.—Gamboge and Burnt Terra Sienna.

Purples.

Indigo, Lake, and Burnt Umber.—Indigo, Light Red and Lake, mixed.—Indigo and Lake only.—Prussian Blue and Lake only.

Greens.

Gamboge, Burnt Terra Sienna, and Indigo, made into a variety of Tints.—Gamboge, Burnt Terra Sienna, and Vandyke Brown, ditto.—Brown Pink and Indigo.—Sap Green and Indigo.—Sap Green and Vandyke Brown.—Indigo and Vandyke Brown.

This last Colour has a wonderful strength for shadowing parts of trees, foliage, &c.; as also has Vandyke Brown, Lake, and Indigo, for the deepest ground tints, parts of houses, and objects in the foreground; and, when diluted, is a charming glazing colour for rocks and light parts.

SHADOWING WITH SEPIA OR INDIAN INK.

I have hitherto confined my observations to drawing a correct outline, which ought in all cases to be an object of special attention, as without correct drawing even the tints of Titian cease to be interesting.

In a first attempt of shadowing a subject, I would recommend the method of tinting with Sepia, which has many advantages for a beginner, being usually free from grit, very easily rubbed down, and as easily used.

I have observed before that artists scarcely ever

adopt the same method in sketching; and in shadowing their sketches, perhaps, a greater number of methods are adopted than in the former position Some artists pay no respect whatever to tinting in a sky, until they have determined the effect they intended for the principal parts of the drawing;—for instance, in the sketch before us, if any particular or pleasing disposition of light and shadow occurred, their fancy might cause them immediately to finish the same warm from the strength of their imagination; this done, it is more than probable they would make every accompaniment subservient to the effect introduced on the cottage: this is one of the effusions so often the effect of genius, which on some occasions knows neither rule nor bound, producing an assemblage of the strongest ideas pourtrayed in a manner boldly original. From this voluptuous method of revelling in the beauties of nature, the art receives irresistible charms;—but were the beginner to attempt these daring efforts without previous practice, and some foundation to work upon, it would be as wild as attempting to raise a structure without a base.

PREPARATION OF TINTS.

Use in your Sepia or Indian Ink drawings *five tints*, which form into gradations of strength proportioned to imitate the drawing you have to copy, adding a very small portion of gum water to your last or finishing touches, that they may bear up and relieve from the middle tints. The process of drawing in neutral colour is exactly the same as that of Sepia or Indian Ink, as hereafter described.

Beginners may if they please, go over the outline with a hard pen or crow quill; which being done, the drawing will be ready for tinting.—Water that has boiled ought to be used in preference to any other, as it flows more freely over the paper, and when hot, mixes up in the saucers with more expedition than when cold.

With the first tint, introduce the sky and the general masses that form the effect, leaving about one-fourth of your subject all light; this must be let dry hard before you introduce the second tint, which will give form to hills, clouds, water, and distant objects. With the third tint, strengthen the masses of shadow, and make out distinctly the forms of the nearest hills and the offskip, or intervening parts between the foregrounds and the distance; you may also put in with this tint, the shadows of doors, projections, windows, recesses; and strengthen parts of the clouds, which require great care in their forms, and delicacy in the handling.

The fourth tint, which must be of considerable strength, will determine buildings, the nearest trees, rocks, vessels, figures, and every object that requires detaching from the second and third middle tints; broken touches in various parts of buildings, tiling, fractured rocks, stems of trees, &c.; distinguishing, as occasion may require, the breadth and depth of colour necessary for the proportion, space, or distance; it will also determine the keeping of your drawing, and combine the masses, preparatory to the last touches.

The fifth and last part of tinting with Sepia or Indian Ink, is to produce the strengths, and touchings that throw up the whole, giving boldness to your foreground, and playfulness to the boughs and ramifications of trees, determining and detaching objects from each other; in short, five tints constitute the whole that is requisite for imitating with Indian Ink or Sepia: the same process is adopted for drawing in Bister.

Now to consider the general principle of colouring. The present method of tinting drawings is a considerable improvement upon all styles hitherto practised, few artists using Indian Ink at all.

The neutral tint, or no colour, is become so prevalent, that almost every artist compounds one for

himself; it is composed of the three primary colours, Red, Blue, and Yellow: of these there are several of each particular colour of different properties; those generally used by landscape draftsmen, I have enumerated in a scale in a foregoing part of this essay.

In the present work, I have introduced a print, finished in the neutral tint preparatory to its being coloured up.

PROCESS OF INTRODUCING THE SKY AND NEUTRAL TINT,

Preparatory to colouring the Subject annexed to the Title Page.

Indigo is a colour which I prefer for the sky: it has several properties that render it superior to Prussian Blue; it is a chaster colour, and keeps steady to its original appearance; it works pleasantly, and will ease off, without the danger of leaving a seam. Prussian Blue, on the contrary, if laid on with the greatest delicacy, will, in a short time, turn to a deeper colour, and will resemble too much the blue bag: for skies of every description I would entirely explode its use. Indigo, mixed with a small portion of Lake, will resemble the vertical part of an evening sky; and as it approaches the horizon, will mix and embody itself freely with the warmer tints that are displayed at the close of the day.

Antwerp Blue, is a lively, ærial colour, very much resembling Ultramarine, and mixed with a small quantity of Lake, will also be found a beautiful evening tint.

Small white earthen saucers, such as children use to play with, are the best calculated to mix your colours in. In one of these saucers rub up your Indigo with a few drops of water, after which reduce it by adding more, until you have formed the tint to your mind.

In the second saucer mix up the colour for the clouds, which may be made of Indigo, Indian Red,

and a small quantity of Yellow Ochre or Gamboge, for prints: I prefer Ochre for tinting drawings to Gamboge; in this instance it were perhaps as well to make two tints, one somewhat stronger than the other; the lightest about two degrees darker than the sky, the other a tint deeper. Many artists use but one tint, and repeat the shapes and shadows of clouds over and over again; always observing to let every tint dry well before you put on a fresh one: by these means the drawing is much clearer coloured, though perhaps not quite so bold.

Before commencing your drawing, give your board a gentle elevation, that the sky tint may flow downwards with ease; also sketch the outline of your clouds; it is of import to mark particularly where the light is to fall, tastefully judging a fanciful form for both your lights in the sky, and your shadows for the clouds, which must be as playful as the imagination can suggest.

Camel hair pencils for the sky, are to be large in proportion to the quantity of paper you will have to cover; if the drawing is small, regulate your tools accordingly: at any rate use yourself to as large brushes as possible, it will give breadth to your manner, and boldness to the touch. Always keep a plenty of tint in your pencil; an observance of this will prevent your falling into a littleness of manner; for scarce any thing contributes more to a wiry appearance in drawing, than a half-dry brush. I wish to be particular in theory, as an attention to rising circumstances, will render your practice easy and pleasant.

Begin your drawing by taking as much colour in your brush as it will conveniently hold, to tint the sky with; lodge its contents at the very top of your drawing, and about its centre; then, with a replenish of the same, begin at the left hand side*

* In describing the right hand side and the left hand side of a drawing, I consider the former to be opposite to your right eye, and the latter to be opposite to your left eye.

of the drawing, and wash the colour away to the centre, where it will join the first quantity you deposited: continue tinting to the right extremity of the drawing.

Having now laid your first quantity of tint on, bring it gradually down, invariably keeping a sufficiency to float with ease: now take a less brush than the one first used, to form the outline and extremity of the lights on the clouds. I wish to impress it strongly that you must use as large brushes as the nature of the part will admit.

Continue alternately to mark the part that approaches your clouds, and draw your colour towards the horizon: with a third camel hair pencil, which is to be used for casting off superfluous tint, relieve the edges of the colour on the shadow side of the clouds, lest they infringe too strongly, or destroy the breadth of light in the same. The colour, as it approaches towards the hills, may now be reduced in quantity; and to faint its appearance as it declines, add a weaker tint than hitherto used, until it is very little stronger than pure water: this must be judiciously used, lest it create seams from colour making too sudden a settlement.

The sky being thus far introduced, you will do well to wait until it is dry; a few minutes in moderate weather will stretch the paper to the same tightness as when first placed on the drawing board.

The paper having assumed the same stiffness as it possessed before you began to tint, it will be as well now to use the sponge. It will be a doubt whether a beginner can avoid seams, from the colour settling, for some time; these little accidents are of no import, the remedy being always at hand.

Your sponge, which should be in size a small handful, immerse into a basin of clear water,—if it has boiled it will be all the better; squeeze it gently until you discharge what is superfluously held in it; with the sponge thus charged with

water carefully pass over the sky backwards and forwards, until your drawing appears even and soft to the eye; if any marks are visible, from the water opposing the tint, or any settlement of colour ensues, apply the sponge smartly to the part, and in a short space of time, it will disappear.

Again let your drawing dry, and then commence forming your clouds with the weakest tint; put in your shadows, easing off the part that runs into the light side of the clouds. I must again caution you from ever attempting to lay one colour on the other without assuring yourself the first tint is quite dry, you will be losing time, and every thing like effect; besides which, the innumerable streaks and blots it will occasion, would resemble a careless youth's copy book, marked and disfigured: invariably attend to this remark, or your drawing will appear muddy.

The clouds being tinted in, you may create secondary lights, by leaving parts untouched with the next strongest tint; and continue, if you should think fit, working up the effect that your conception had formed.

Should the clouds not altogether come up to your fullest expectation, you may use the sponge the same as before; it will cause a softness, particularly at the extremities, and produce harmony with the sky.

The distances claim your next attention: the same tint used for your clouds will answer for the general effect of the hills; after which the shadow parts may be strengthened by aid of the neutral colour, glazed over the dark parts with Lake, to give them an ærial hue, which generally tends towards a Purple: the shadows of the hills, as they approach nearer to the eye, must be strengthened with the neutral tint, as must also the lighter parts with colour, to make them prominent and round, and relieve from the other distance: observe to keep the parts that receive their lights from the

reflexion of light in the sky or clouds, two tints fainter than the body of shadow forming the hills or mountains.

It will now be as well to continue the masses of shadow in the water, keep them at all times as broad as your subject will admit, invariably observing a breadth of light and shadow; they are technically termed masses, and are the first recommendation of every picture: continue the masses and determine at once the effect you intend to give your drawing.

I should now consider my principal light, which falls on the cottage, the water, and the rising part of the road in the foreground; the other parts are subordinate, and are more or less in shadow, or tinted down, according as they are wanted.

The principal light being now determined, you will progressively give depth to the various shadows, by strengthening your tints as they approach the foreground; this cannot be done by one strong colour only, and if it were, it would look raw and poor, and want one of the greatest essentials in landscape painting, richness. It is the profusion of tints upon each other, that gives a mellowness to the work, and if merely a single shadow would answer, the effect would be sketchy and unfinished. Still in this repetition of tint upon tint, care must be taken not to mud the parts, which can easily be avoided, as before pointed out, by invariably letting your drawing dry before you repeat the touch; there are plenty of parts in a drawing that you may fly to, while the colour on the immediate part you have been over, is absorbing.

The neutral middle tints on the principal lights, viz. the cottage, the rocks at the extremity of the building, the water, and the foreground, must delicately blend into each other, without forming any thing like a mark, that may be heavy and offensive to the sight; too great a strength will appear like a cut or chasm in the mass of light, and dis-

gust the eye: nevertheless, there are parts, whose strength of shadow, lying within a central object is both natural and picturesque; for instance, the projecting window, with the pent over it: this in a great measure is subdued by the relief shadow from the other projection of the building, which traversing in an angle over three parts of the window front, leaves only a catching light on its casement—the transitions are graduated, and relieve the mass of light: the pent-house over the door, of a similar character with the window, is rather picturesque than abrupt, and has a grateful appearance.

The next care will be to give effect to the shadow part of the cottage; let it have a good depth of colour, observing, the greatest depth of shadow must be opposed to the angle where the brightest lights fall: this must invariably be attended to in all masses of shade, as the receding part of the shadow will then have an ærial effect.

From these parts you will naturally proceed to the ash tree, shrubs, rocks, and herbage that pass over them; the foliage on the tree must be pencilled with firmness, which will detach it, and make it stand out from the several objects in the corner; the shrubs and rocks must be treated in the same determined manner, observing to keep both lights and shadows broad and decisive: the materials that form this mass will relieve each other, by a due observance of the different characters which you have to represent.

Foregrounds to a landscape require the most consummate judgment of the artist; the variety of matter must be made out by the deepest shadows and most brilliant heightens, as occasion requires: from the strength of the sharp touches, and the opposing shades, your lights will tell more distinctly than any other parts: to remedy any defect that may appear incongruous, from lights cutting or dividing the masses of shadow, you

will relieve such parts as your judgment directs, with a middle tint.

The drawing we shall now consider in sufficient mass and harmony for colouring ; if any sharp effects appear, the result of colour settling, or working prematurely on any part before it was dry, relieve the same, by filling a large brush full of water, and pass it over the part backwards and forwards, until it becomes even, and resembles the other parts of the drawing: a sponge, well saturated with clean water that has boiled, and carefully used, will soften the ruggedness of every part that may appear harsh and stiff; but beware of frittering away too much of the spirit of the drawing. We shall now proceed with our colouring: in this process every care is necessary; keeping plenty of colour in your pencil, and as before suggested, always covering the mass you design to tint.

COLOURING.

Begin by mixing up colours in several saucers, and arrange them as a painter does on his pallet: for instance, mix up your Yellows first, consisting of light and dark Ochre and Gamboge, each colour, of course, in a separate saucer; next your Reds, as Indian Red, Light Red, Lake, and Venetian Red; then the Browns, as Burnt Terra Sienna, Burnt Umber, and Vandyke Brown; lastly your Blues, Antwerp Blue, Indigo, and Prussian Blue. Your Purples, Greens, and all compound colours, I have before given a clue to, in the part for directing the mixing of colours.

If you wish to introduce a sunny effect, use a weak wash of Yellow Ochre, beginning with the light part of the clouds, and the same tint may afterwards be thrown over all the drawing except the sky; it will give a warmth to the whole, and take off the dead white appearance of the paper, which has no existence in nature, and ought generally to

be destroyed;—all substances exposed to the sun and rain, every mass of chalk, rough cast, or lime wash, after a time soften into Greys.

At some periods, clouds have a very silvery appearance, particularly in windy weather, about mid-day in the spring; clear frosty days will of course be the same; but this is not the usual season for artists' study. Frost and snow scenes are certainly very desirable subjects, and when treated with judgment, make very interesting pictures.

If you are desirous of making your scene the effect of morning or evening, you must blend your warm tints with the blue of the sky as it verges towards the horizon; this is done by making a tint of Ochre, Light Red and Lake, or Yellow Ochre, Burnt Terra Sienna and Lake, which must be incorporated with the blue of the sky, and using it a little stronger as it approaches the horizon: if a drawing is of some size, two or three different tints will be found necessary; they will add to the warmth usual on a summer's evening, and produce a natural glow.

In the small drawings of Mr. Payne, an uncommon ability is shewn in his display of these effects: I should imagine he often used Orpiment and Vermillion, and in a small degree made opaque,—otherwise I cannot conceive the effect would be so brilliant and strong.

Hills and mountains forming distances, will partake of Purple, particularly in evening scenes; morning has a greyer appearance: the summits of both, and the parts nearest the light, must be glowing. The usual tint will be Yellow Ochre, occasionally heightened with a small quantity of Light Red.

Delicacy is particularly necessary in tinting, even masses ought to be very carefully handled. The projection or rotundity of hills and rocks are to be brightened with colour to give them a prominence.—It must be observed, that all earth, or

any surface composed of that element, has a peculiar property in always breaking with a convex appearance; on the contrary rocks break and fracture either with flat superficies and projections, or else concave; these are appearances that denote the materials and characters of hills and mountains, and direct the artist to a knowledge, though at some distance, of what actually forms his subject.

The water of the lake will partake of the colours it reflects; and where there is no interruption by shadows from the hills, the water will reflect every tint in the sky; and in stormy and windy weather, lake scenery is very beautifully diversified, from the effect produced upon it by flying masses of clouds. For young beginners these introductions into his subject would be very difficult, and is the reason of omitting the effect in the annexed subject; but when advanced in the study of drawing, I would recommend tinting these appearances from nature herself. For the purpose of colouring from nature, the different artists' colourmen have a tin box made to place upon the thumb, like a palette, which embraces every convenience for that desirable and most delightful study.

A slight tint of Burnt Umber may now be partially washed over the ground parts, even to the lowest of the foreground; and though you may have to introduce a strength and brightness on the catching parts of the lights of the foreground, no detriment will be experienced from this additional second under tint; it is to be considered merely as a warm colour to be moderately used for uniting the harmony of all the parts. On the upper parts of the broken grounds above the lake in the distance, tint with a mellow Green; its verdure relieves the land between the water, and woods under the hills.

Green is a colour that requires a deal of judgment in using. It admits of innumerable compoundings; the native Sap Green mixed either

with Burnt Terra Sienna, Burnt Umber, Yellow Ochre, or Roman Ochre, have rich appearances. Greens made of Gamboge and Burnt Terra Sienna, to which add more or less of Indigo or Antwerp Blue, occasionally Vandyke Brown, or Brown Pink for darker parts, and they will all be found beautiful tints for landscape colouring.

Judgment in the disposition of colours, with respect to relief, must entirely rest with one's self; there is no theory that can point out what would conspire to make your drawing complete: it is taste must guide, and that will be the result of practice alone. For illustrating my position I have introduced the scale for mixing and compounding of colours, which may be varied as required *ad infinitum*, and, by comparing your tints with what you wish to pourtray from nature, varying the tones by running together the numerous hues that are observable in what you are copying, and when you compare your sketch with your subject, you will perceive an execution beyond your most sanguine expectation.

In the disposition of tinting give a luxuriant richness to the various parts, but avoid glare; for this reason select the soberest colours. Ochres are particularly grateful to the eye, they are pulpy without gaudiness, and stand the test of time. Colours from earths are advantageous over vegetable colours or calcinations, and for this substantial reason are now more universally adopted than ever.

Richness and depth of colour is caused by adding tint upon tint; or multiplying touches upon tints, instead of washing your colours every time you want harmony to the very extremities of your masses, either of light or shadow: an infinite deal of mellowness and interest will by these means be brought into your drawing.

In this manner, execute the thatch of the cottage, the heightenings upon the rocks, the moss and herbage of the foreground; in short, as you

arrive towards the completion of your drawing, it ought to become general.

The brightest mass of light which I have so often noticed before, is upon the cottage, and may be varied in colouring according to its composition. For instance, the brick-work tint with Light Red, Lake, and Vandyke Brown thinly run into each other, while in fluid; for which purpose I usually make use of separate brushes for different tints, when they are to be so run into each other; colour must creep upon the eye and not glare. With precaution use Burnt Umber for tinting the beams and wood-work of the windows and door; fancy and a careful attention to the subject before you, will direct your judgment in the disposition and colouring of the plaster, moss, ivy, &c. Light Ochre for the plaster—dark Ochre and small touches of Green for moss, are perhaps, the most suitable colours; which if they require brightening may be done with a slight wash of Gamboge. The glass of the windows tint with a Blue Purple,—being transparent they generally reflect the colours thrown upon them by the sky. Who but has observed the effect of a setting sun upon the windows of a distant mansion?—the effect is luminous beyond the power of an artist to pourtray; and if he did, in all probability from its intenseness, would throw the whole performance out of keeping, and cause a spottiness which might ruin the best of performances.

The brightest parts of the road require to be gone over a second, and perhaps a third time partially, with Burnt Terra Sienna or Burnt Umber; the same may be done with the rocky parts of the foreground, and here and there a little pinkyness may be given to them by adding a small portion of Lake to your Browns. The lightest parts of the foliage on the rocks and the ash tree, are a compound of Yellow Ochre and Gamboge; the ivy on the top of the cottage is touched with the same tint. The nearest

tints of the water are a Saxon Green, composed of Antwerp Blue and Gamboge; the more distant parts of the lake are a Purple and Saxon Green run together.

The figure on horseback is tinted Purple, as an opposition to the white animal he is riding upon, which is coloured with a little Yellow on its lowest parts, carefully leaving a breadth of white along the upper part, to bring it as near as possible to the eye, for the purpose of keeping and throwing the other parts of the landscape into distance. The sheep are also touched with Yellow Ochre and Vermillion: in every subject a small portion of Red ought to be introduced;—I scarcely ever think a picture is well toned without it, and a small particle of White. Flowers sparingly introduced have a simplicity and chasteness, and give at all times an interest to landscape scenery;—docks, briars, thistles, and broad foliage invariably assist foregrounds, and ought to be sketched from nature.

To give a finishing effect to a drawing in this forward state, it will be necessary to assist those shadows that have sunk, from colours repeatedly passing over them; for this purpose strengthen the neutral tint with Vandyke Brown, or Sepia, and give life to the various parts that want assistance.

The interstices among the rocks and buildings are to be touched smartly with this tint, always leaving the shadows as well as the light parts with plenty of tint upon them, that they may dry crisp and sharp; the trunks, boughs, and branches of trees are relieved in the same way: apply these strengthening tints wherever necessary; but be sure to reduce it to a proper state, for those parts receding from the foreground.

To conclude,—your last finishing touches are to be made with Sepia or Vandyke Brown, used somewhat thick, with a moderate solution of gum water; they will bring out and relieve every part, where extraordinary strength is required.

During the course of completing a drawing, it may occur that many parts would be enlivened and relieved by the introduction of lights and half tints; for this purpose take a camel hair pencil, and dip the point into clear water, and touch exactly the shape of what you want to represent, and where you wish to introduce lights; let it impregnate and absorb into the colour, and when you find it evaporated, apply a piece of the crumb of stale bread, smartly to the touches, and the colour will rub up; in particular instances India rubber is used; but for large masses or very delicate parts, I should avoid the latter. Lights in the sky, if ever so broad, may easily be effected with the stale bread, as well as small flying clouds, that cannot always be left as delicate as an artist may wish. The bright edges of trees, and lights upon rocks and stones, I often rub up with a silk handkerchief or piece of linen; it is done with equal precision and a more expeditious way of getting at effect: the lights thus brought out you may tint them again into mass and harmony.

The experiment of the India rubber I discovered by accident, from a drop of water falling upon a drawing I had just finished ; before it had well dried, I applied my India rubber to it, intending to have taken my sponge : the consequence was I discharged the colour, and produced a clear space of white just the size and form of the particle dropped upon it.

What are termed water colours, are usually ground in gum, to make them adhere together as cakes; nevertheless it is necessary to have gum water always prepared by you.

Select the clearest pieces of gum arabic, and dissolve them in a cup about half full of warm water that has boiled; if too thick, reduce it and keep it bottled up free from dust.

Invariably have water that has boiled to make your drawings with, and on any occasion use no other.

DRAWING MATERIALS.

Whatman's Wove Paper is assuredly the best for drawing upon, infinite care being taken in its manufacturing.

Dutch Cartridge Paper has a charming rough tooth for receiving colour, and is much in use.

Bread and India Rubber: the former is used to prevent smearing.

Black Lead Pencils. A T-Square. Compasses.

Camel Hair Pencils, with Sticks for handles.

A Set of Water colours.—See the List in the Scale.

A quantity of Children's or Dolls' Saucers.

Indian Ink and Sepia. Sponge.

Two or more Mahogany Drawing Boards.

Basins for Water.

A piece of clean Linen to wipe your Pencils dry.

A Flat Ruler, with inches and divisions for measuring boundaries and drawing perspective and parallel lines.

WHICH WAY TO PREPARE PAPER FOR DRAWING ON.

The drawing board is fitted with a frame to stretch the paper upon; the means used to strain are exceeding simple. Always observe to damp your paper on the reverse side of the sheet, from that which the paper maker's name appears to read proper upon, which invariably is the right surface, being free from specks, damages, and holes: damp it well on the wrong side with a sponge, until it lifts easy and pliable when any corner is taken hold of: dab up all the superfluous liquid, and let the paper when it has saturated as much water as is necessary, be placed on the centre part of your drawing board, which takes out of the frame for that purpose: this must be slightly damped before

the paper is laid upon it—by no means leave any water on the board, lest it create more wind and bubbles beneath the paper than will be agreeable, or perhaps, what is worse, the water may hang about the edges when you stretch the paper on the board, and it will burst when you put it into the frame. Having laid your damped paper as even as possible on the drawing board, cover it with a larger sheet of clean paper, and with a handkerchief or piece of linen, rub smartly over the surface of the covering sheet in various directions, to drive out all the air that may lodge between the drawing paper and the board; now introduce it into the outside frame, which is particularly marked, that the parts may correspond, and put in the stretchers; in a short time it will dry, and be ready for drawing upon.

The surface of the paper, when dry, should be well rubbed over with stale bread or India rubber, to prevent any greasy particles remaining on it, which would check the colour from flowing freely over the face of it.

FINIS.

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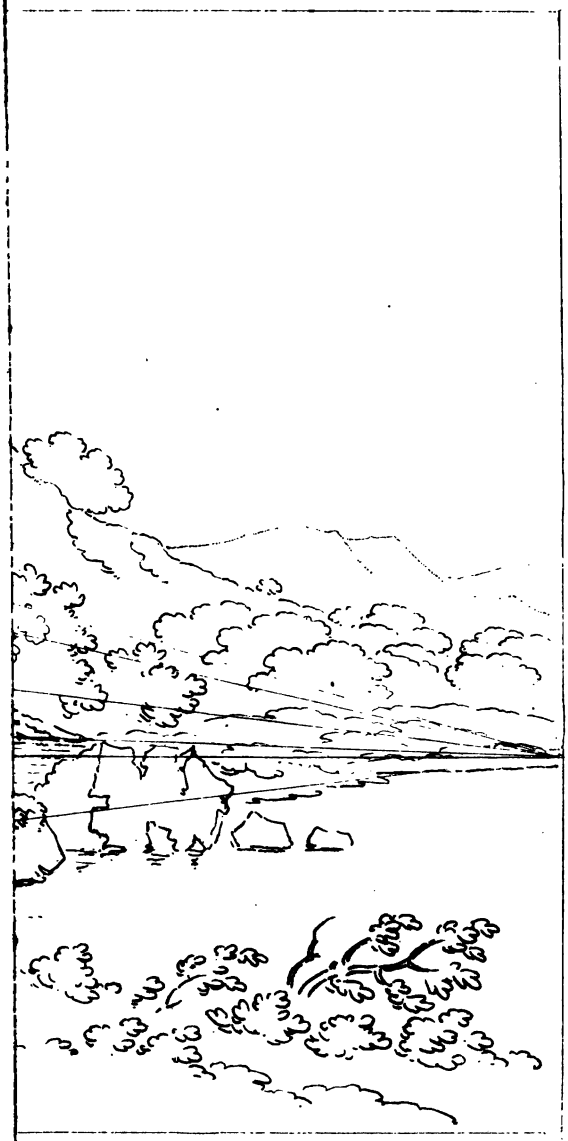

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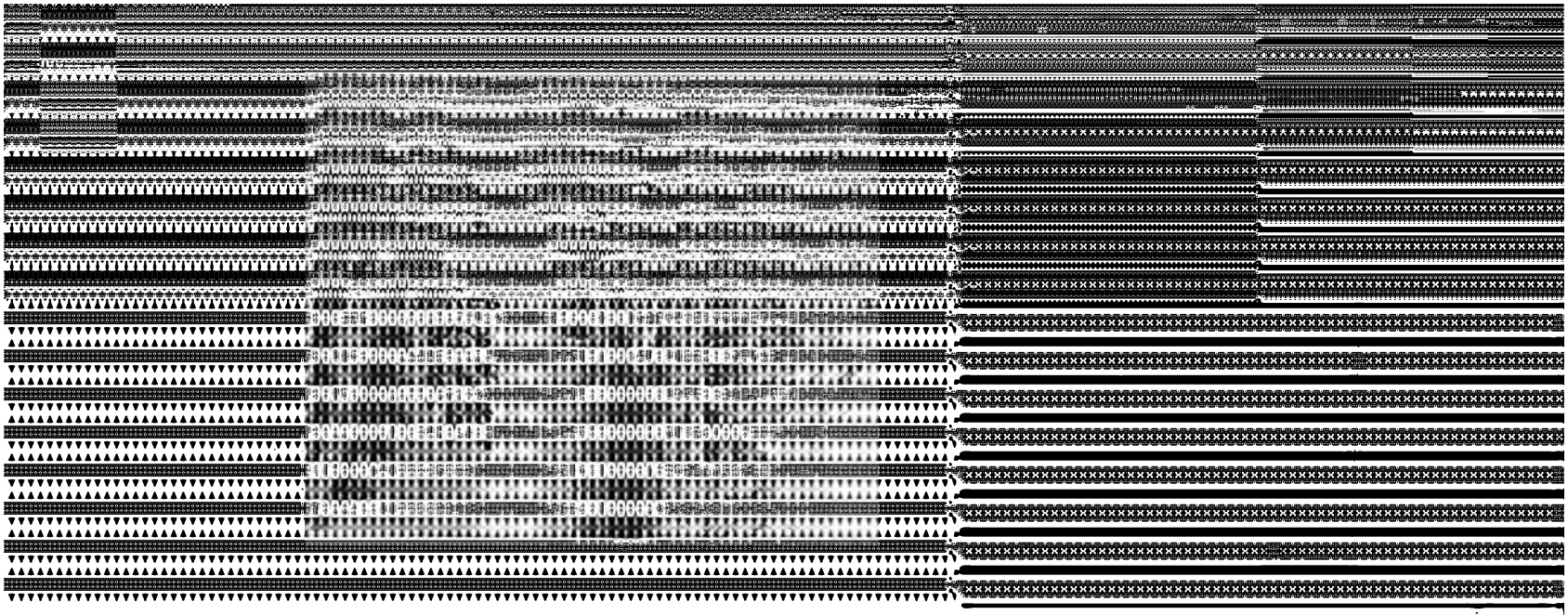

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